

5

*This is number five  
in a series entitled  
A Typographic Quest  
from Westvaco*



*graphic*

**CONTRAST**

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what's  
TYPOGRAPHY  
got to do with *music?*

People who are sensitive to the subtleties of graphic design often express their appreciation of a particular arrangement by trying to give it a vocal form. They will look at something and say "da da da DUM" or "deedee deedee deedee ping!" or some other nonsense phrase to interpret the rhythm and emphasis of the visual experience. This kind of noise can scarcely be called music, but it does express the common denominator of graphic form and musical form: rhythm and emphasis, harmony and contrast.

Typography has its *DIMINUENDO* and its *CRESCENDO*, just as it has its *pianissimo* and its **FORTISSIMO**, its *staccato* passages and its *glissando*. More than this, typography can very often express the same kinds of moods as the musical composition; in fact, one can often deduce a designer's taste in music by the nature of his design; the devotees of Bach, Bartók, or Brubeck will often reflect their musical preferences in their typographic design.

Music is design with abstract sound, and typography is design with abstract visual forms, and it is inevitable that the two should have many principles in common. Harmony and contrast are fundamental to both, and the discovery of these basic principles and their application to the design of printed matter is the object of this volume of A TYPOGRAPHIC QUEST.

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## TYPOGRAPHIC HARMONY

Any study of contrast in typography must be prefaced with an understanding of the basic characteristic of visual communication—the harmony of all of the elements of the page. This essential concord goes back to the earliest of man's attempts to record events, ideas or transactions on a surface which could be marked with a tool. The nature of the surface, and the kind of mark made by the tool on it, determined the forms of the characters of the inscription and the thickness of the individual strokes of the character. It was inevitable that a Babylonian scribe, pressing a wedge-shaped bone into a soft clay surface would achieve a uniformity in the size and structure of his characters. An Egyptian priest using a reed as a writing instrument to mark the surface of papyrus would without conscious effort arrive at a page of consistent color, as would his successors working with other forms, such as the Greek and Roman alphabets. This tradition of harmony was so deeply rooted in the development of visual communication that it was natural for the earliest practitioners of the art of printing to retain that uniformity of the tonal value of each character, and thus of the whole printed page. The very fact that the first printers had to cut their own type faces, and did not have a variety of sizes and styles to choose from, ensured that their printed pages would have that consistency of appearance which we call harmony.



An Egyptian papyrus scroll of the sixteenth century B.C. The hieratic script shows an early example of typographic harmony.

Below: In spite of a wealth of styles of type available in the late eighteenth century, John Baskerville used restraint to create this harmonious page.

P. VIRGILII AENEIDOS LIB. VI. 255

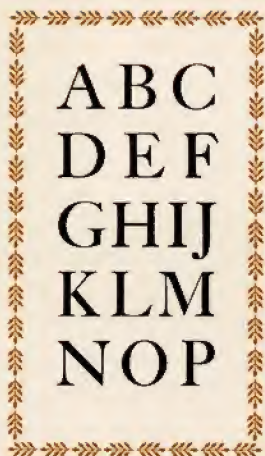
Peripetia: Solemque hunc, las sidera notant.  
 Pars in grandoles exarcent umbra pulchrit;  
 Contendunt ludo, et lava ludantur arena:  
 Pars pedibus plaudunt choris, et carmina dicunt.  
 643 Nec non Threica longae cuncta velle sacerdos  
 Oblatit numeris septem, discretis vocum:  
 Janque eadem digitis, jam pollice pulsat obno.  
 His gravis aulique Tenet, pulcherrima proles,  
 Magnanimi heros, nati meheribus anas;  
 150 Dulque, Alataculque, et Troje Dardanus auctor.  
 Arma proci, curaque virum miratur iuones.  
 Stant terra defusae halle, pallensq; solani  
 Per campos polcantur equi, quae gratia currum,  
 Annonaque fuit vivit, quae cuncta nentes  
 645 Pateret equos; eadem loquuntur tellure reposita.  
 Confusit, ecce, alius dextra levatque per herbam  
 Vefcentes, leuante chore patras canentes.  
 Inter odoratum lauri nemus: unde superae  
 Floribus Eridani per fluvium volutar amas.  
 646 Hic manus, ob parvam pinguetudo vulnera palli;  
 Quippe sacerdosce calli, dum vita manebat;  
 Quisque qui vates, et Florio digna locuti  
 Invenitis aut qui vitam excolere per arces;  
 Quisque sui memores alios fecere merendo.  
 647 Omnibus his nivea cinguntur tempora vitta.  
 Quos circumdulos sic effusa Sibylla:  
 Moliam sine omnes: moliam nam plurima turba  
 Hunc habet, atque humeris collantem hispidi alii:  
 Dicite, felices anime, tempus, optime vates,  
 648 Quae regio Aeniden, qui habet locus? illius ergo  
 Venimus, et magnos Erebi transimus amnes.

Appt

regere subtergo: Opertum  
 are: Antagredone: Impe  
 re: peripetia: Solemque hunc, las sidera notant.  
 Pars in grandoles exarcent umbra pulchrit;  
 Contendunt ludo, et lava ludantur arena:  
 Pars pedibus plaudunt choris, et carmina dicunt.  
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 Moliam sine omnes: moliam nam plurima turba  
 Hunc habet, atque humeris collantem hispidi alii:  
 Dicite, felices anime, tempus, optime vates,  
 648 Quae regio Aeniden, qui habet locus? illius ergo  
 Venimus, et magnos Erebi transimus amnes.


Above: A written page of the late ninth century A.D. uses the Carolingian minuscule woven into another harmonious page.






A B C  
 D E F  
 G H I J  
 K L M  
 N O P

CASLON OLD STYLE



Q R S  
 T U V  
 W X Y  
 Z &  
 A B C

BODONI



A B  
 C D  
 E F  
 G H

SAPPHIRE



A B C D  
 E F G H  
 I J K L M  
 N O P Q  
 R S T U  
 V W X Y

UNIVERS

## THE ELEMENTS OF HARMONY

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It should not be assumed that because the examples on page 4 are drawn from earlier periods of typographic history or prehistory, that harmony is something old-fashioned. Much contemporary typography relies just as much on a highly disciplined harmony of all of its parts. What exactly, then, are the elements which go to make up harmony? In the first place, the consistent relationship between the thickness of the strokes as against the open spaces—the ratio between ink and paper. Gutenberg's characters were dominantly black, but the forms of the heavy vertical letters were consistent throughout his page, and the result was harmony. On the other hand, a modern, light, sans serif sets up a different ratio between the printed area and its paper. This page is an example of such harmony. Where there are variations in the thickness of the strokes, this too will be consistent. Rules and decorative border material will echo these white-to-black relationships, the thick and thin qualities of the letter, or repeat a motif which is part of the letter itself.

## the basic contrast— size

The first break in the uniform texture created by the consistent use of a tool marking a surface was to vary the size of the characters made. The Roman stone engravers brought this to a fine and subtle art, where the basic letter maintained the same ratio between the weight of the stroke and the background, but the size of the letters could vary from line to line; the flexibility of the brush used in the wall notices of Pompeii encouraged this development. In the field of printing history, the first applications of the contrast of size developed slowly, because of the need to cut special types for these varying sizes. Initials and title pages were the first applications. As the material resources of typography accumulated, a wide range of sizes became available, and the printer could play on contrast of size at will. The wide range of sizes of type available to the modern printer is demonstrated on page 4 of volume 3 of this series.

A simple but dramatic contrast of size provides a point to which the reader's attention is drawn. Set in the same style of type, it maintains the overall harmony of the composition by maintaining the exact relationship of the letter to the background. It is only a physical enlargement of the basic pattern created by the form and the weight of the type being used for the text.



Herbarius · Ma-  
gunne impressus ·  
Anno · 1477 ·



Thirty years after the advent of movable type, this first title page using a larger type was printed by Schoeffer

# THE NAME OF ALMIGHTY GOD

I JOHN, LORD OF JOINVILLE, SENESCHAL OF CHAMPAGNE, HAVE CAUSED THE LIFE OF OUR SAINTLY KING LOUIS TO BE WRITTEN ACCORDING AS I SAW AND HEARD FOR THE SPACE OF THE SIX YEARS THAT I WAS IN HIS COMPANY ON PILGRIMAGE BEYOND THE SEA AND AFTER WE CAME BACK.

And so I tell you of his great deeds and his knightly prowess will I tell you what I saw and heard of his gently saying and his good govern, so that they may be found on one side the other to edify those that shall here them.

This holy man loved God with all his heart and followed His example in all things in that even as God died for the love He bare His people, so put he his body in jeopardy many times for the love he bare his people, and he might well have revealed it as he hath written, so ye shall here hereafter.

The great love that he had for his people appears in his saying to my lord Louis, his eldest son, in a day when that he had in Fronsartre: "For now, said he, I know that to make myself beloved of the people of my realm, for in sooth I had liefer have a Scot come from Scotland and govern the people of this realm faithfully and well, than that thou shouldst govern it unadvisedly."

The same King loved men so well that not even to the Saracens would he be concerning his covenant with them, as ye shall here hereafter.

So noble was he of his mouth that on no day of my life did I know him give thought to the ordering of any dish, as many rich men do, but he patiently as whatsoever his cooks dished and set before him. In his words was he unchange; for never in any life did I hear him speak ill of another, nor did I ever hear him name the Devil, which name is spoken about the kingdom, which maketh unpleaseth God ill. He waned his wit in manner, according as he saw the same would sound in his realm as in Cyprus, why I did not put water in my wine; and I told him that the physicians were the cause, who said that I had a chok head and a cold stomach, and that therefore I could not get drunk. And he

Size variations in the letters designed by Alfred Fairbank for the Gregynog Press make a handsome page of text



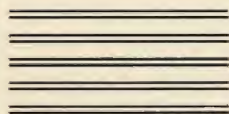
# Droll

Stories: thirty tales by HONORE DE BALZAC completely translated into modern English by JACQUES LE CLERCQ. Volume III. The Third Ten Tales. The Limited Editions Club, New York, 1932



W. A. Dwiggins used a single large word to commence his title page for a Limited Editions Club book in 1932

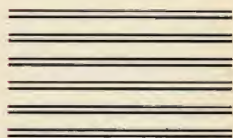
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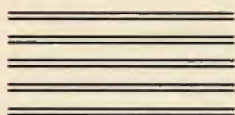


Paper & Print



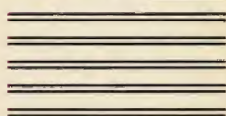
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paper & print



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# applications of the contrast of size

The simplest and most common application of the contrast of size is that in which a heading is set in a larger size of the same type as used for text, as in the first example opposite. But there are innumerable variations on this theme which the designer will explore in order to use this contrast to interpret the message and to increase the effectiveness of the design. Some of the possibilities are indicated on the facing page—the stepping of sizes to lead into the text, and place emphasis on one word; the use of a large initial as a visual focal point; the singling out of a decorative unit like the ampersand (&) as a design motif, as in the last two examples. The larger sizes of type used to achieve contrast of size are referred to as “display” types, as opposed to the text sizes used for normal reading matter. Most standard text types are available in display sizes, but there are literally thousands of other display types which have no direct companion face in the text sizes. For a full discussion of display types, refer to volume 2 of *A Typographic Quest*.



## contrast of **weight**

The weight of a letter may be described as the ratio between the black impression of the inked letter and the white background of the paper. Increasing the thickness of the strokes of a letter to make a type face darker was an innovation of the nineteenth century. None of the original designers of the classical roman letters ever contemplated a "bold" version of their letters. However, the eye-directing emphasis provided by bold versions of the standard types are commonly used as subheads throughout text. But beyond the mere bold weights, many types have extremely black versions, and in the contemporary sans serif faces, as many as six different weights of letters have been produced. These variations in weight provide the designer with a wide range of effective contrasts to achieve emphasis for a single word, to bring out a heading to dominate the text, or to create a focal point to draw the attention. Not only types of varying weight, but other typographic material such as rules, spots, squares, etc. can be called into service to provide a heavy area for a powerful point of visual attraction or emphasis.

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*Paper*  

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*& Print*

CONTRAST OF *form*

The process of reading is basically one of rapid visual identification of a group of varying forms—the letters of the alphabet. The legibility of a type face is judged by the ease with which these forms can be distinguished from each other. This is the very basis of the contrast of form—the combinations of round forms and of lines running vertically, horizontally or diagonally. Each letter of normal text types has four variations, or even completely different forms: a roman capital and a roman lower-case, an italic capital and an italic lower-case, as indicated in the four variations of the letter E on the opposite page. The most frequent use of contrast of these forms is the employment of *italics* to emphasize a word or a passage in text. While most type faces are restricted to the four basic form alternatives, some have also condensed and expanded versions which broaden the scope of possible combinations. At the same time, there are some script types which harmonize with standard types, such as the Bank Script and Bodoni on the opposite page, and can be used for dramatic change of form. (It should be noted, however, that script types and italics, both being versions of handwritten letters, conflict with each other if used together.) As a result of these variations, visually interesting effects which express the content of the message can be achieved by the juxtaposition of those forms which stand in vigorous, while harmonious, contrast to each other.



E e  
e  
E

Paper & PRINT

PAPER & *print*

PAPER & *print*

*paper* & PRINT



SANS SERIF



SCRIPT



SQUARE SERIF



BLACK LETTER



CLASSIC ROMAN



DECORATIVE

*Paper*  
& PRINT

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**PAPER**  
*and print*

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**PAPER**  
*and print*

## contrast of structure

The families of type and their structural characteristics have been discussed in the first volume of this series; each type face derives its individuality from the way in which it differs in structure from every other type face. The six examples opposite indicate the major broad divisions of type—the monotone sans serif and square serif types, the roman, the text or black letter, the scripts, and the wide range of decorative types. Within each of these major groupings there are many subdivisions with only minor variations in structure. For example, between the old style and the transitional types, there are only subtle variations of serif formation and angle of stress. Contrast of structure in typographical design should therefore be contrast between the major groups: playing off types within the same group will result not in contrast, but conflict. The use of contrast of structure may be compared to the orator who changes his voice not to increase or decrease the volume, but to change the very *quality* of his voice to suit his words. If the three examples on the opposite page are studied, it will be seen that, in each case, the types in the two lines could be switched, with a resultant difference in the *quality* of the emphasis put on each word.



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EEEE eeeee

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TO GIVE RESULTS

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piration, stimulation  
n typography*

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its own expressiveness—from austere fo  
ormality, from feminine graciousness*

*contrast of*

TEXTURE  
TEXTURE  
TEXTURE  
TEXTURE

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of the company as trustee or in any other  
relation, the name of the person or corporation  
such trustee is acting, also the statements if  
paragraphs show the affiant's full knowledge  
as to the circumstances and conditions under  
which holders and security holders who do no  
on the books of the company as trustees, hold  
securities in a capacity other than that of  
owner. Names and addresses of individuals  
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mortgages or other

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even see a leaf in between! You  
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truth discovered was a rule available in  
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om McCall's patterns. Make them, as we di  
ests. The fabrics chosen have been treated  
pattern 8267, is softly shirred at the wide ne  
amity. Beside it, a two-tone classic sheath in  
view D. On the opposite page, a Larry Ald  
ll-defined waistline and a wide front panel  
ashel linen, in lime, shapes this dress from

The texture of type is the composite of all the attributes we have described thus far—size, weight, form and structure—when viewed as a mass, either as a line or lines of a heading, or a setting of text. This texture is in turn changed as space is let in between the lines. The page you are reading now is made up of type which is smaller, bolder, and more widely leaded than any of the previous pages in this book; it obviously has a different texture. Each of the pages in this book, set in different types, has its own textural quality. The montage above was made up of clippings from a variety of sources and will just begin to indicate the rich and endless varieties of textures which can be created from the types in everyday use. Like threads in cloth, types form the fabric of our daily communication.



# PAPER & PRINT

PAPER  
PRINT

*& paper  
print*



## contrast of color

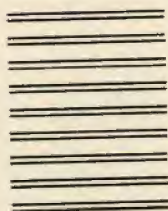
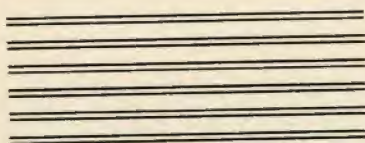
The use of color to bring contrast to the typographic page goes back to the Mainz Psalter printed by Fust and Schoeffer in 1457. While much modern printing—particularly in the book field—is restricted to black and white, in most cases the printer has a second color to work with. But color is often misused through a failure to evaluate the relative strength of the color and the accompanying black against the white background of the paper. The heading for this page, for example, properly uses the color for the subordinate words and puts the word requiring emphasis in black; the green used is the weaker of the two colors. This is further demonstrated in the first line on the opposite page. The second line on the opposite page shows how, in reversing against a black background, the color recedes and the white of the paper emerges as visually stronger. In the bottom panel, however, the color becomes the background with the type reversed and surprinted on it; in this case, the type has approximately equal strength because the background color is of a middle value. If the green were darker, the black would be less strong; if it were lighter, the white would fade into it. It is most important to accurately judge whether the second color to be used advances to visually dominate the black (as red will do), or recedes to become the weaker partner in the contrast of color.

# CONTRAST OF



The opposition between the vertical and the horizontal is fundamental to man; he walks erect on the horizontal surface of the earth and he comes to rest parallel to it. He builds using the pull of gravitation on a plumb bob to ensure the vertical stability of his structures, and when one of his buildings begins to lean, it becomes one of the wonders of the world! While our reading habits dictate a horizontal left-to-right flow, the occasional word set at an angle can create a visual tension in typography. But letters should seldom, if ever, be stacked one above the other; their varying widths make them unsightly and they are difficult to read. But these tensions can also exist in a letter of vertical structure spread in widely leaded horizontal lines—like this page. Or as shown on the opposite page, the shape of a block of text can give a horizontal or vertical structure to the layout, which may be reinforced by illustrations which are composed or cropped in either direction.

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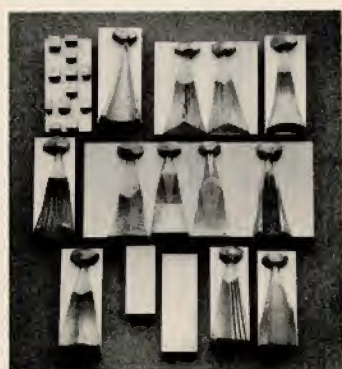


# PA & PRINTER



## non-typographic contrasts

The exploration of purely typographic contrasts would be incomplete without some reference to other contrasts which, while not relying on type, are part of the typographer's range of effects. The first of these is contrast by isolation, in which an element is emphasized simply by being surrounded by white space; the heading of this page illustrates this point. Contrast against the unbroken surface of paper can be provided by die-cutting openings in the surface. Visual contrasts of printed surfaces can be provided by the use of opposing matte inks to glossy inks. In a similar way, paper surfaces can be used to achieve contrast by the collation of coated papers with text or antique papers, or papers of different colors. Embossing can bring a three-dimensional, tactile contrast. Finally there is the contrast between the type, marshalled in rigid mechanical lines, with the various media of illustration: the looseness of the artist's pen or brush line, the wood engraving, and the photograph, either square-cut or silhouette. The type itself may harmonize with the line of the illustration, or it may contrast sharply in weight with the illustration; judgements of relative weight and size must be carefully considered.



sculpture

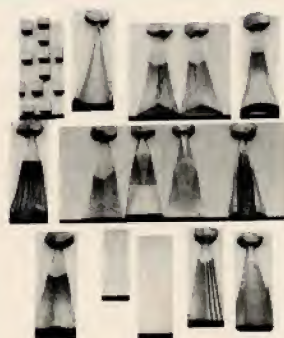
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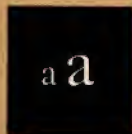
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# the *notes* of typography

*Going back to the original analogy between typography and music which launched this discussion, it is apparent that to this point we have analyzed the individual notes of contrast in the typographic scale; they are summarized graphically on the facing page. Practicing scales is a pretty dull occupation in either music or typography, but it does develop dexterity in hitting the right note at the right time. Just sitting back with a specimen book of available types and checking out those which in one way or another provide a contrast with any other type is the kind of exercise that will sharpen the awareness of the design potential that exists within the most limited range of types; only this kind of familiarity with type can lay the basis for the more complex problems of multiple contrasts.*





contrast of size



contrast of weight



contrast of form



contrast of structure



contrast of texture



contrast of color



contrast of direction

# PAPER

*Paper is the raw material of modern communication, from the child's first scribbler to the most advanced report on a scientific subject. Without paper, both commerce and education would grind to a halt and civilization would wither.*



Printing is the basis of communication in our twentieth century world, a basis of mass education and information, the repository of knowledge and of culture, a vital cog in the machinery of commerce and industry. The alliance of paper and print is the mortar of our social edifice.

# PRINT

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# the *chords* of typography

While the single contrasts discussed so far are effective in themselves in helping to create more lively typography, it is in the combination of two or more contrasts that the real inherent richness of our typographic material becomes evident. The headings throughout this book, even when a single contrast was referred to, have usually employed a second contrast—that of color—to improve the design of the page. These are what we might call the *chords of typography*, and the range of possibilities opened up is practically endless. Examine, for example, the few experimental settings at the right, where with only two elements with which to work, more than one kind of contrast is brought into play. This naturally raises the question of how many contrasts can be used simultaneously without the design turning into a visual shambles? To answer this, refer to the tall, narrow layout on the opposite page. This has three basic elements: a heading which, although it is intercepted by two blocks of copy, is tied together by its color and its directional movement, and is therefore a single unit; the two copy areas comprise two more elements. Now check the contrasts; they are all there—size, weight, form, structure, texture, color and direction, all in one layout!

clear  
*Spring*

inspiration  
**text**

**PINNACLE**  
**OFFSET**

*Sterling*  
LITHO

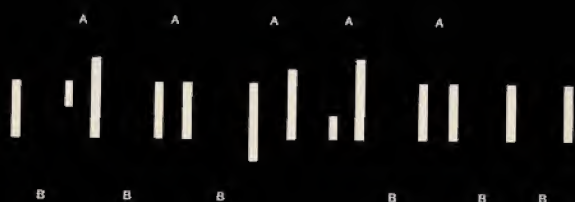
CORONATION  
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**VELVO**  
**text**



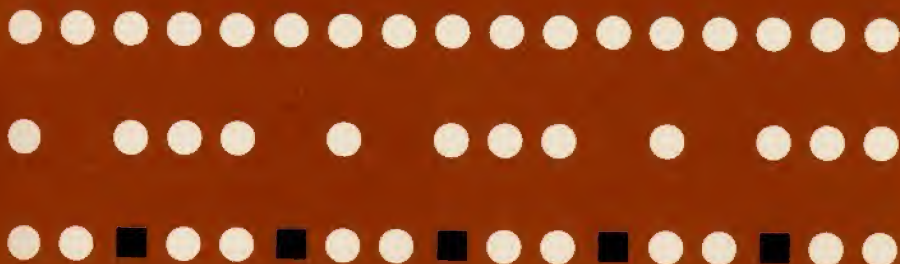
# TYPOGRAPHIC rhythm

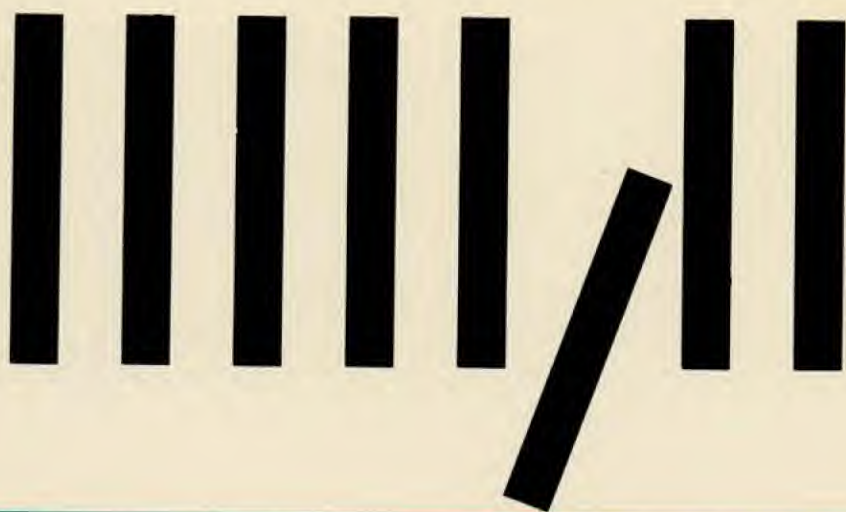
No treatise on typographic contrast is complete without reference to rhythm, especially when the analogy to music is made. Rhythm in music is a relationship of definite intervals of time; in typography, it consists of intervals of space. To help understand this, look at the pattern of lines on the opposite page; notice how interval A is the same throughout, and the larger interval B recurs as well. This pattern is composed of all the vertical strokes of the word "rhythm" at the top of this page (with liberties taken with the form of the "y" to demonstrate the point). Now look at the two unfamiliar scripts below, and see how rhythms are set up between the inner counters of the characters and the spaces between the characters, so that the vertical strokes of the characters make a rhythmic pattern. With this in mind, it should be possible to look at any page of Latin letters and see the same pattern. The last panel shows that repetition is not rhythm; let the dots represent drum beats and it can be seen that only varied intervals or different beats will avoid monotony.



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ในภาษาไทยมีพยัญชนะทั้งหมด ๔๔ ตัว ตัวอักษรตัวแรก คือ ก ไข่  
 และอักษรตัวสุดท้ายเป็นสนนสูง แต่ว่า ตัวอักษรหลายตัวนั้นใช้  
 น้อยมาก และบางตัวเลิกใช้แล้ว สำหรับการออกเสียงวรรณยุกต์นั้น  
 พยัญชนะทั้ง ๔๔ ตัว ถูกจำแนกออกเป็นสามพวก คือ





**A B C D E F**

**G H I J K L M**

**N O P Q R S T**

**U      X Y Z**





# inter up ed rhythm

Early jazz musicians used a device they called the "break." Having established a steady beat that set feet to tapping, they would suddenly miss one or more beats completely before picking up the rhythm again. This created an auditory shock which has its visual equivalent in typography. The white panel on the facing page supplies an abstract example of an interrupted rhythm; the dropped and tilted rule becomes the focal point. Perhaps you read this line of type as soon as you looked at this page: the rhythm of leaded bold lines was broken and attention was focused on the break. In the color panel at the left, the eye instantly recognizes the pattern of the alphabet, and the letters which are missing become the point of attention. Satisfaction comes only when they are discovered in their new relationship below. It should be understood that the impact derives not from the fact that the unexpected happens, but rather that the expected does *not* happen. Used with discretion and wit, this principle can be used to good effect.

## the types in this book:

Cover: Janson italic, a photograph of Caslon Old Style set in type, Caslon Old Style italic, and Eurostile; the enlarged 5 is Cloister Old Style italic.

- 1 Torino heading, Bodoni Book for text
- 2 12 pt. Janson throughout
- 3 Captions in Janson italic
- 4 Top left, Caslon Old Style; top right, Bodoni Book; lower left, Sapphire; lower right, Univers
- 5 Akzidenz Grotesk throughout
- 6 Caslon Old Style throughout
- 7 Captions in Akzidenz Grotesk
- 8 From upper left to lower right: Bodoni; Mademoiselle and Torino; Caslon; Baskerville; Univers 45; Univers 47; Univers 45 and 55; Palatino italic with Caslon ampersand
- 9 Baskerville throughout
- 10 Univers 45 and Univers 75 for light and bold in headings; Akzidenz Grotesk for text
- 11 Top left, Garamond and Garamond Bold; top right, Bodoni Book and Ultra Bodoni; lower left, Univers 45 and Univers 75; lower right, Caslon Old Style
- 12 Palatino throughout
- 13 Top panel, Bodoni; bottom panel, top to bottom, Bodoni roman, Bodoni roman and italic, Bodoni and Bank Script, Onyx and Bodoni
- 14 Specimen a's: Univers, Mistral, Beton; Goudy Text, Bodoni, Chisel. In panel: Mistral and Bodoni, Playbill and Bank Script, Latin Wide and Palatino italic
- 15 Upper square: Bodoni Book and Univers 55; heading, Torino and Eurostile; text, Scotch Roman
- 16 Upper square: Baskerville bold; heading, Ultra Bodoni italic and Aurora Condensed
- 17 Text in Times Bold
- 18 Two upper panels, Franklin Gothic Extra Condensed; lower panel, Caslon Old Style
- 19 Univers heading; text in Akzidenz Grotesk
- 20 Upper square: Akzidenz Grotesk; heading, Franklin Gothic Extra Condensed; text, News Gothic Condensed
- 21 Baskerville only
- 22 Granjon throughout
- 23 Bottom left, heading in Granjon; at right, Univers 75
- 24 Heading, Torino; text in Century Expanded italic
- 25 Vertical lines, Venus Light Extended; type in squares same as comparable squares in related text pages
- 26 Heading, Anzeigen Grotesk; ampersand, Caslon; upper text, Scotch italic; lower text, Scotch Roman
- 27 Heading, Torino; text, Bodoni Book; specimens at side, top to bottom: Eurostile and Bank Script; Optima and Goudy Text; Onyx and Ultra Bodoni; Legend and Lydian; Uncial and Twentieth Century Light; Playbill and Stymie Extrabold
- 28 Eurostile throughout
- 29 Center panel: Monotype Glogothic 598 (used in parts of Yugoslavia); below, Monotype Thai 577
- 30 Franklin Gothic Extra Condensed, and Westvaco trade mark
- 31 Heading, News Gothic; text, News Gothic Bold, except for thirteenth line, which is in News Gothic Light.

written and designed by Carl Dair

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